

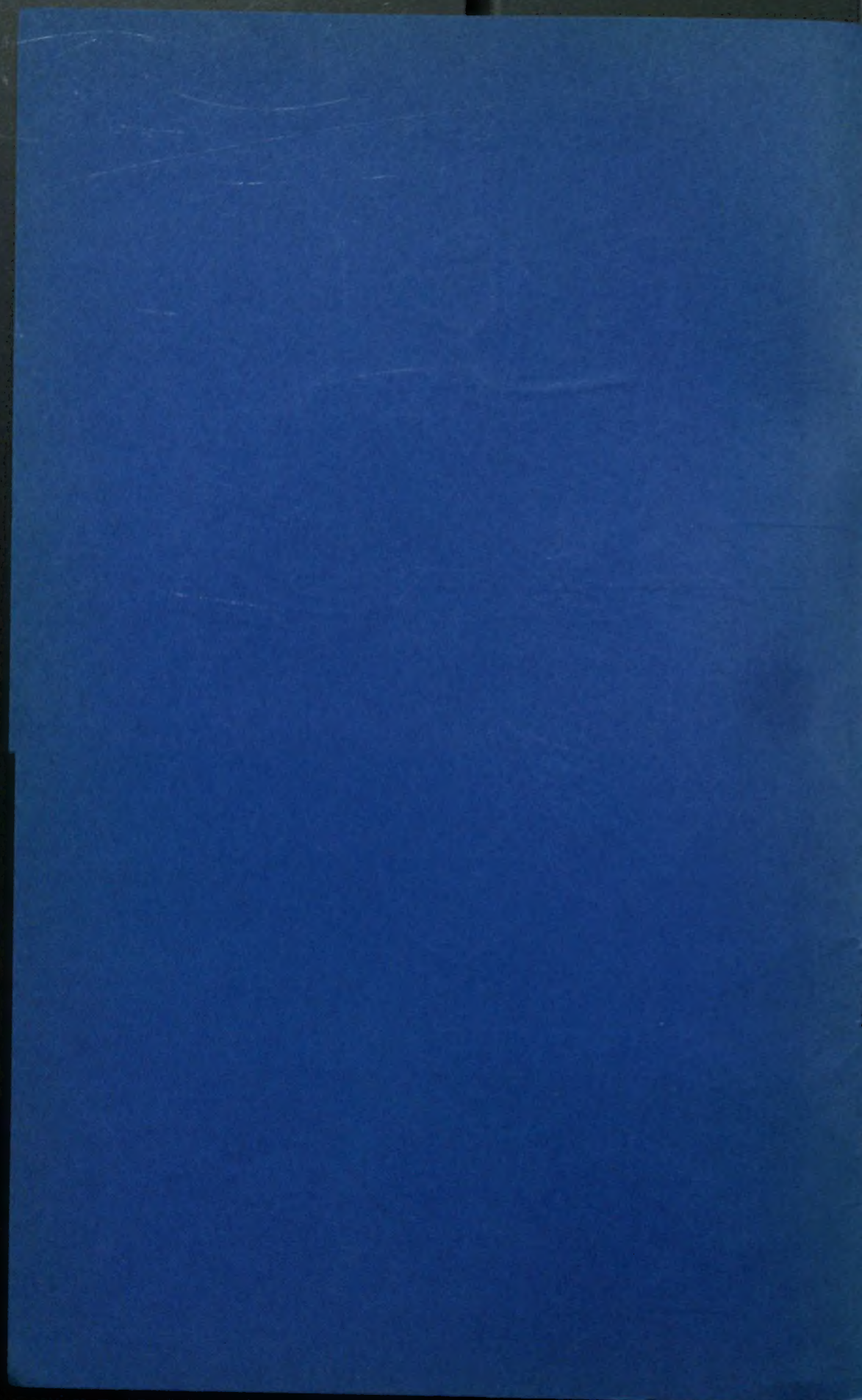
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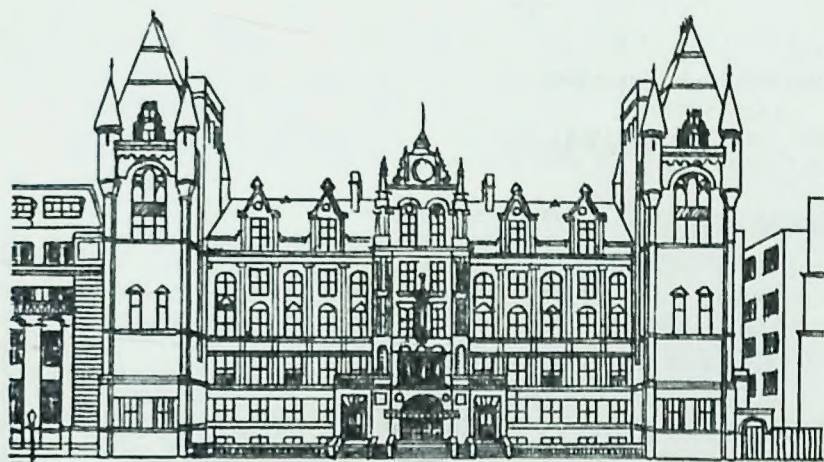
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"The Letter killeth, but the Spirit giveth Life"

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Contents

	PAGE
Memories of Harry Plunket Greene	<i>Margaret McVeagh</i> 31
The Recorder Today	<i>Stanley Taylor</i> 33
Calliope's Temple Exempted	<i>The Bursar</i> 34
Reminiscences of Beecham at the R.C.M.	<i>Ralph Nicholson</i> 37
Farewell to Arthur Alexander . . .	<i>Maria Donska</i> 38
	<i>Michael Talbot</i> 39
. . . and to Frank Howes	<i>Joan Chissell</i> 39
	<i>John Warrack</i> 40
Student Affairs	
The Oistrakhs at College	<i>Francis Wells</i> 42
Singing in the St. Matthew Passion	<i>Peter Naylor</i> 42
Dates to Note	43
Additions to R.C.M. Library	43
R.C.M. Christian Union Report	<i>Wallace Woodley</i> 44
R.C.M. Union Report	<i>Phyllis Carey Foster</i> 44
Book Review	<i>John Warrack</i> 45
Births, Deaths, Marriages, Obituaries	46
Concert Programmes, Easter Term, 1961	48
Academic Results, April, 1961	51
New Students	52
Term Dates	52
Photographs	
Arthur Alexander, Frank Howes	<i>facing page</i> 40
<i>La Vie Parisienne</i>	41

Memories of Harry Plunket Greene

By MARGARET McVEAGH

WHEN I first saw Plunket Greene I was standing at the entrance of the R.C.M. He came running down the steps from the Albert Hall, very quickly and very gracefully, a raincoat over his arm, and a fisherman's hat of grey tweed swinging from the other hand. The sun shone through the clouds as I watched, and as he came nearer I distinctly saw a greyish-blue aura round his head. Never before had I seen, or imagined that I had seen, an aura, but during the next years I saw this so many times that I realized that it was as much a part of his magnetic personality as his aristocratic figure, his wonderful blue eyes and his great charm of manner. When I began to arrange these recollections I wrote to a friend, a fellow student, and asked her if she had kept any programmes of his concerts or lectures. In her reply she said: "Dear Plunkie! I shall always remember how excited I was when I first saw that aura, and how delighted I was when my father agreed with me that it wasn't an imaginary one."

In his book *Interpretation in Song* he writes: "There is a style in the doing of everything under the sun; in the wearing of clothes or the sailing of a boat, in the swathe of a scythe or the lilt of a song." I never saw him sail a boat and I do not know if he ever used a scythe, but he wore his clothes, whether evening dress, town suits of navy blue, or country suits of shabby grey tweeds, with impeccable style, and the lilt of his songs was the the essence of style.

It was in 1915, when I had already been a student for a year (with singing as my first study), that I first saw Plunkie, but I made up my mind there and then that I would try and become a pupil of his. Some of my fellow students told me with candour that my voice was not good enough. However, I wrote to him, and he replied at once asking me to come and sing for him. After all these years I have forgotten what songs I sang, and how badly or well I sang them, but I can still remember the thrill I felt when Plunkie said quietly, "Thank God you've got brains! I'll give you your first lesson now if you like." For the next two and a half years these lessons were the joy of my life.

He usually stood at the bottom of the grand piano while he taught, but occasionally he leaned on it, as he loved to show, not only with his voice, but by making his fingers walk directly across the piano, exactly what he meant by wanting phrases sung in a straight line, with no waste of breath by mouthing the words. Perhaps because this was one of my worst faults when I went to him I remember his endless patience in correcting it, and his delight when I mastered it. Again and again he would say, "Do without your jaw; sing across your mouth; your consonants are your best friends *always*; use only the tip of your tongue for sounding them," but it took infinite patience on his part and much hard work on mine before I was able to satisfy him.

From the first he insisted that singing is abnormal and must be abnormally treated. He was particularly critical of the way I stood when singing and I remember he repeatedly told me, "Lift your chest as high as it will go, and keep it there the whole time you are singing, from a single note to a song." When I complained that I found this tiring and

rather painful he just laughed and said it was part of the day's work, but he did explain carefully that a raised chest gave free play to the lungs, increased the resonance of the voice, and gave "presence" to the singer. In addition he pointed out that it was essential to stand correctly to have complete control over one's breathing for long phrases, and to be able to increase or decrease the volume of tone as one wished, without wasting any breath. But he was emphatic that, although it meant much greater physical effort to produce and control a voice in song than in ordinary speech, the only difference between the spoken and the singing word is that the latter is sustained and the consonants stronger.

Once he felt that I had understood his theories on the subject he spent very little time on actual voice production; instead his lessons were devoted to the interpretation, the feel and atmosphere of a song and to the beauty of the words and music. He stressed the point that a song began with the first note and ended with the last, not of the voice but of the accompaniment, and that it was absolutely essential for a singer to realize that every bar of the instrumental part was not only his property but his business. I well remember his telling me that when he had sung Stanford's "Johnnie" at a concert the audience began to clap before the end of the accompaniment. He immediately put up his hand, and (I can imagine with what charm) asked them to stop applauding. Then he turned to his accompanist and asked him to play the last few bars again so that baby Johnnie could be safely put to bed.

What a privilege it was to study with a supreme artist, one whose limitations of voice (he was 60 when I first knew him, and his voice had begun to show signs of tiredness) never limited his ability to produce an infinite range and variety of tone-colour, and whose perfect enunciation and marvellous sense of rhythm made each song he sang a glowing jewel in an exquisite setting.

Two lessons stand out in my memory. The first is stamped clearly on my mind because of the surprise, pride and humility which I then felt and still feel. That day I was his last pupil. Immediately before me there had been two scholars with glorious voices, practically no knowledge of music, and no intention of acquiring any. Plunkie looked entirely exhausted, and I suggested postponing my lesson. He refused, and instead asked me to sing Vaughan Williams's "Silent Noon", while he curled himself on the window seat to listen. When I had finished he thanked me for restoring his pleasure in teaching, and my lesson was a longer one than usual. He must have been depressed at missing the joy of teaching two pupils to make the most of their superb natural gifts; yet he could derive some comfort from giving a lesson to an ordinary pupil who was eager to learn.

The second lesson was the outstanding one of my whole time at College. He had been talking about the necessity of absorbing oneself completely in a song, and to demonstrate this he sang "The Hurdy Gurdy Man". Though as a German scholar he generally sang it in the original, for my benefit he used Paul England's translation, which he considered admirable. He brought to life the joint masterpiece of Müller's poem and Schubert's music with such clarity, with such misery and desolation that I shivered in sympathy with the poor old barefoot man shuffling along the icy road, and openly wept when he stood alone, noticed by none but snarling mongrels.

As it was war-time Plunkie did not sing so often in public. I only once heard him lecture, on "Songs and Their Classification", and only twice heard him give a recital; but these three occasions strengthened my

conviction that he was not only a fine singer and musician with a magnetic personality but an actor and poet too, with a repertoire of enormous range, and outstanding skill in sharing this with a delighted audience. From these programmes what I remember best is his singing of Schubert's "Erl King", Schumann's "In a Strange Land", Vaughan Williams's "The Vagabond", Stanford's "The Fairy Lough" and "The Bold Unbiddable Child", Parry's "Through the Ivory Gate", Walford Davies's "When Childher Plays", and for encores "Poor Old Horse" and "Trottin' to The Fair".

When in 1910 my brother joined the staff of the Royal Naval College, Dartmouth, he found that officers, masters and cadets were still talking about a recital given by Plunket Greene the previous term. One officer said that after Plunket Greene had sung "Quick! we have but a second to wait" all in one breath it was the audience who were left gasping and panting, while the singer looked as if he could easily have sung it all over again. And if cadets were rushing from one part of the College to another, one of them would find breath enough to cry, "Quick! we have but a second."

In his last letter, written after my marriage and shortly before I went abroad, Plunkie said, "Good luck, and lots of fun with your singing." I wonder if, as he wrote, he had in mind "When Childher Plays", with its joyful

"Singing out for the happy you feel inside"

and its wistful last lines

"And when you look back it's all like a puff,
Happy and over and short enough."

The Recorder Today

By STANLEY TAYLOR

Stanley Taylor came back to College last term to teach an instrument new to the syllabus, the recorder. He describes how and why he learnt it.

AFTER a choristership at Westminster Abbey I toured as a pianist and then won a scholarship to the College. Then came the Octavia Scholarship and study abroad and a year's work helping in the Opera Class at College and teaching at Morley College. Being restless I went to the U.S.A. and conducted the State Choir at Iowa City where I also lectured at the University. Returning to England I wrote and conducted film music, looked after the music department of a large polytechnic, played the organ at Westminster Cathedral and even sang for a time with the Kentucky Minstrels.

I always wanted to learn a wind instrument, but apart from teaching myself to play one of my own pieces on the French horn (underneath the College) I didn't get down to it until the early days of the last war when, having time on my hands, I began to study the interpretation of early music. I realized that it would be a great help to play the recorder, once so popular and now being revived, so I taught myself and my children and for the last ten years we have been giving concerts, playing at the Festival Hall and broadcasting.

There is a large repertory, including seven sonatas by Handel, the obbligati in *Acis and Galatea* and many cantatas by Bach, all Purcell's flute parts, the second and fourth Brandenburgs, No. 25 of the St. Matthew Passion, as well as a lot of good chamber music by Telemann, Pepusch, Valentine, etc. Many modern composers have written works too. My most enjoyable experience was playing the solo part in Britten's *Noye's Fludde* at the Aldeburgh Festival in 1958, and I mustn't forget the thrill of the Monteverdi Vespers in York Minster and Westminster Abbey.

The recorder is a most difficult instrument to make and play. It is difficult to make because the bore is unique—an undulating cone—and difficult to play because of the complex and illogical fingering, producing a chromatic scale for two and a half octaves without any keys, and because dynamics must be controlled by altering the fingering and "hole shading". There are five sizes in general use to-day—sopranino, descant, treble, tenor and bass. Bach used also trebles in E flat ("God's Time is Best") and altos in D and Monteverdi wrote for a contrabass in C.

Apart from the many opportunities in serious music for anyone bothering to learn to play really well, there are also engagements on the light music side. I have taken part in "Omo" sessions, various "Jingles" and films including *The French Mistress* when my quartet was asked to play in time but out of tune. My most recent activity is conducting a new group, the London Bach Players. Last November we gave a Festival Hall concert at which my sons played the recorders in the second and fourth Brandenburgs.

Calliope's Temple Exempted

By THE BURSAR

ON February 14, 1961, the Court of Appeal upheld the claim of the Royal College of Music for exemption from rates. Although the Inland Revenue and the Westminster City Council were given leave to appeal to the House of Lords, this judgment was a notable victory for the College in a struggle which began in 1894.

The College case rests on the Scientific Societies Act, 1843, which states that . . . "no . . . persons shall be assessed or rated . . . in respect of any land, houses or buildings belonging to any society instituted for purposes of science, literature, or the fine arts exclusively and occupied by it for the transaction of its business, and for carrying into effect its purposes, provided that such society shall be supported wholly or in part by annual voluntary contributions, and shall not, and by its laws may not, make any dividend, gift, division, or bonus in money unto or between any of its members."

In 1894 the College had scarcely moved into its present building when the Vestry of the Parishes of St. Margaret and St. John, Westminster, sent in a demand for rates. It was found that the Charter was deficient in two respects to furnish protection under the Scientific Societies Act. It was not specified that the building was to be used exclusively for transacting the business laid down in the Charter; nor was any rule included that the College should not make any dividend, gift, division or bonus in money to its members. Counsel advised that the Charter should be amended as soon as possible to include these points.

This was done in 1896. On December 14, 1897, the College appeal from Quarter Sessions against payment of rates, under the Scientific Societies Act, was allowed by two Judges sitting in the Court of Queen's Bench. Their ruling was upheld by the Court of Appeal on April 20, 1898, and this judgment has protected the College until very recent times.

The College has never had difficulty in showing that it exists purely for the promotion of the art of music. The snag has always been to prove partial support by annual voluntary contributions. In his judgment in the Queen's Bench in 1897, Mr. Justice Hawkins dealing with this point found that in 1896, out of a total income of £18,780, £1,632 was "derived from annual subscriptions of a purely voluntary character"—which, in his view, was quite sufficient to satisfy the proviso in the Act that the College should be partly supported by annual voluntary contributions.

The figure of £1,632 included the Government grant of £500 and thus, by implication, the learned Judge classified this grant as an "annual voluntary contribution". This view held good for the next 50 years, thereby giving an important protection to the College, for the Government grant to-day is many times what it was in 1896.

In 1949, however, the position was reversed by two cases in the High Court. In *British Launderers' Association* (1949) Lord Justice Denning stated that voluntary contributions "are payments made by private citizens for the public benefit, and out of a sense of public duty thus relieving the State of an expenditure which it might have had to bear. They do not include Government grants. . . ." The position of the College was thus once again open to attack.

Nevertheless for some years, the rating authorities were content to wage a war of nerves. Letters were sent to the College stating that buildings hitherto exempt from rating under the Scientific Societies Act were being reviewed; copies of accounts and statistics were politely requested. At length in 1956, the Rating and Valuation (Miscellaneous Provisions) Act, 1955, reached the Statute Book, and the Westminster City Council, strongly supported by the Inland Revenue, struck. The College was included in a new rating list and assessed at £10,000 gross (£8,330 net). A demand on this basis reached the College in March, 1957, claiming payment of rates back to April 1, 1956.

The College immediately lodged an objection, quoting the famous Appeal Court case of 1898, which was rejected by the Westminster City Council. After much preparation, the case was heard before the Central London Valuation Court on March 4, 1958.

Mr. Ronald Bell, M.P., represented the College against the Valuation Officer (Inland Revenue) and the Westminster Rating Authority. Counsel argued that since its foundation the College had been supported by much private generosity, and continued to receive such support, year by year. These donations, he maintained, were annual voluntary contributions, in addition to the annual subscriptions from well-wishers, which amounted only to about £650 a year. Opposing Counsel refused to accept large donations and legacies as voluntary contributions, and would only allow the annual subscriptions. The percentage of these to total annual income (£650 to £67,000) was so small that it could not be said to contribute even partially to the support of the College.

In giving judgment in favour of the College, the Court stated :—

“ This College, over the years, has received nearly a quarter of a million pounds in cash in support of its objects ; its annual interest and dividends on that invested capital sum amounts to nearly £10,000 ; its buildings were presented to it and the land upon which the buildings stand is let to it at £5 per annum. . . .

“ We consider that we would not be placing a reasonable construction upon the section if we ignored these important past and future considerations and decided this Appeal purely upon the percentage relationship of the College's annual subscriptions to its total revenue.”

Nothing daunted, the opposition appealed to the Lands Tribunal where the case opened before Mr. Erskine Simes, Q.C., on May 11, 1959. In an interim decision given on June 8, Mr. Simes found that the College was not exempt from paying rates under the Scientific Societies Act ; the only sums which he regarded as voluntary contributions were the annual subscriptions to the College totalling £650 and one or two other gifts, a total of £1,130 and under 2 per cent of total income.

The College now had to decide whether to give way and cut its losses, or fight on and take the case to the Court of Appeal. With a strong case, an able Counsel and that famous decision of 1898 in its favour, the College decided to appeal. Before the case could be called the London Library lost its exemption before the Court of Appeal. This judgment widened the scope of “ annual voluntary contributions ” to include legacies and also gifts in kind. Furthermore it was established that the word “ annual ” should be construed as applying to the receiver as well as to the giver of bounty. These points had an important bearing on the College's chances of success in the Appeal Court.

The case opened in the Supreme Court of Judicature on January 30, 1961. Mr. Ronald Bell re-stated his previous arguments, but he was now able to bring legacies and the value of gifts in kind (musical instruments, pictures, busts — even an autographed letter of Beethoven) into the annual voluntary contributions, following the decisions in the London Library case. Also, on the argument that “ annual ” applied to the receiver as well as the giver, he claimed that capital endowments should be classed as voluntary contributions for the year in which they reached the College, as part of a continuing stream of beneficence. He pleaded that Government grants, as in 1897, should be viewed as voluntary contributions from Her Majesty out of moneys voted to her by Parliament for the purpose.

The hearing lasted for three-and-a-half days. Lord Justice Holroyd Pearce's judgment took three-quarters of an hour. After some twenty minutes the College solicitor whispered to me, “ I think we're home ” and ten minutes later Counsel passed a piece of paper back on which he had scribbled, “ Oh ! what a beautiful day ! ” The judgment ended :

“ The College is devoted to the art of music. Its purposes under its Charter are the giving of doctorates and degrees of distinction, the promotion of musical instruction, and the encouragement of the cultivation of music as an art. Its land was provided by benefaction, its buildings have risen from benefaction, a large and constant sustenance has come from benefaction . . . It is supported in part by annual voluntary contributions. That part is not so small as to be negligible or derisory. It is a genuine and appreciable part of the total support of the College. To hold that the College is not within the statute is to defeat both the spirit and the letter of it.

“ In my judgment the College is entitled to the exemption and the Temple of Calliope is not a hereditament within the Rating and Valuation Acts.”

There, for the moment, the matter rests. The appeal to the House of Lords, if it takes place, is unlikely to be heard for at least another year. But it may, in fact, be overtaken by events. Following the publication of the findings of the Pritchard Committee in 1959 on the Rating of Charities and Kindred Bodies, legislation is being introduced to abolish total exemption and gradually introduce rating for charities hitherto exempt on a gradual sliding scale to reach a maximum in five years of not more than 50 per cent of the normal rate. It is understood that this law will not come into force until 1963 and the College has therefore been given a valuable measure of time in which to prepare for the future.

Reminiscences of Beecham at the R.C.M.

I WAS lucky to be the leader of the First Orchestra at the time of Sir Thomas Beecham's two memorable visits to the R.C.M. in 1934. The first was one of the Friday night concerts when the programme consisted of *William Tell* Overture, Brahms's Second Piano Concerto (with Norman Tucker as soloist and Jimmy Whitehead principal cello), and the *Eroica* Symphony. I can remember the tremendous impact of the Overture when the audience literally stood and cheered at the end.

As a young student I also recall my amazement when once Sir Thomas suddenly asked my opinion. (I realized later that this was just another example of his wonderful psychology—to give the impression that this was a co-operative effort and he wasn't just a dictator.) It was while we were rehearsing the *Eroica*, and he said: "What do you consider the most efficacious bowing for this passage?" Realizing that to hesitate would be fatal, I answered: "Well, Sir Thomas, as it is a *piano* passage, starting up-bow at the point would probably give a smoother effect." "Very well—we shall adopt that." And my self-opinion rose, momentarily, to the Concert Hall ceiling!

The other "occasion" of undying memory was the production of Delius's *A Village Romeo and Juliet* when three performances were given in the Parry Theatre. No one who had a hand in that production or was a member of the audience is ever likely to forget it. Naturally I retain very clear memories of personal contact with Sir Thomas, for this opera bristles with violin solos, including the "blind fiddler" one played just off the stage. And here again was another example of his phenomenal memory. I heard him ask one of the orchestra "What is the name of the leader?"—when he wanted me to move nearer to the stage. And from then on he never asked my name again but always addressed me by it.

Nor can I forget that tense moment in "The Walk to the Paradise Garden" when he did one of his "swoops" with his left hand which knocked my bow completely off the string—and, when I looked up, that wicked look, as I caught his eye! Memorable as these performances were, they were not without their trials and tribulations in the days immediately preceding them. Sir Thomas had stated that he wanted all the orchestral material (and it is scored for a very large orchestra) marked with his own expression marks. I was due to pick up the full score from him on the Sunday before, when he was to take a special rehearsal of the Principals and Chorus on the stage that afternoon. Half an hour after

the appointed time, Sir Thomas, wearing a straw boater, emerged from his ancient Daimler (reported to have once belonged to the Prince of Wales) where he had been sitting, smoking a long cigar, and informed me, with regret, that he had not finished marking his score.

Eventually a team of markers, led by Sir Hugh himself, reported for duty at 9 a.m. on the very day of the first performance. I remember that we just managed to get 1, out of the 6 scenes, completed in time. How the orchestra must have watched the conductor for expression in those other 5 scenes !

Of the great many conductors I have played under, Beecham was one of the few who, by some indefinable magnetism, drew from you at a performance that little bit extra which you did not realize you had to give.

RALPH NICHOLSON

Farewell to Arthur Alexander . . .

I was very sad to hear from the Editor that Arthur Alexander is going to retire from College at the end of this term. It had never occurred to me that this would happen so soon—he has such a particularly young and active presence and he is always so full of fun.

But I now realize that he has been professor at the R.C.M. since 1931 ; thirty years of teaching (or examining) 3-4 days a week represent a colossal amount of work. He has remained marvellously cheerful and interested throughout.

I started studying with him in 1936 ; what struck me first of all was his profound knowledge of the repertoire (not only of piano but of every type of music), his extremely acute hearing, his wealth of original ideas and his highly developed critical faculty. So many of his ideas have been of immense value to me ; I often find myself using them and passing them on to pupils. For instance : in cases of big risky leaps down the keyboard he tells one to think of the octave above and to place the thumb on the key, without playing it of course. My lessons with him were stimulating and exacting.

His concern for students has led him (together with his wife, Freda Swain) to take an active part in promoting concerts which give an opportunity for young performers to play in public and for young composers to have their works performed.

He has a quite exceptional sense of humour. I keep remembering sayings of his which have cheered me up again and again. As he was leaving my house the other evening, after a few drinks, he said, "I am afraid my walk is a bit *tempo rubato* to-night."

I feel honoured to have been asked to write this farewell (he himself referred to it yesterday as his obituary !) and I am happy to have this chance of expressing my debt, gratitude and affection towards him which all his many pupils must share with me. We wish him a long and happy time of leisure and work perfectly combined. We shall all miss him badly ; but the one consolation will be that at last he will have time to see his many friends.

MARIA DONSKA

All of us much regret that Mr. Arthur Alexander is leaving the College, where he has taught for almost thirty years. It may be noticed that I have not said which instrument Mr. Alexander teaches. This is just as well, since, in his own words, he does not teach "the piano", but music, through the medium of the piano. Indeed, he would probably prefer to be described as a "music enthusiast" than as a music teacher. This fact is vital, since it helps to explain Mr. Alexander's unique qualities as a musician.

I am sure that Mr. Alexander would not take it amiss if I said that he is uncommonly outspoken about all well-known figures in the musical world—including himself. The new pupil may indeed be astonished to hear his professor casually remark that his knowledge of music of all types is probably second to none: he will feel rather humble when experience shows that this claim has every indication of being well-founded. Mr. Alexander's retentive memory has filed away somewhere music of all descriptions, upon which it can readily draw, reproducing it with remarkably accurate fluency. Not always content with accepting music as interpreted by others, he has undertaken many researches, often with unexpected, though none the less convincing results.

It is perhaps Mr. Alexander's own critical assessments of other musicians, so many of whom he has known personally, which are most likely to remain in the memories of his past pupils, revealing as they do his inexhaustible sense of humour. Never malicious or superficial in his judgment, he usually finds something favourable to say about everyone, whatever their faults.

It would be wrong to leave out the practical side of Mr. Alexander's teaching. Describing technique as a "bridge to successful interpretation", he seeks to show the student a way of playing which is reliable, economical in movement and comfortable. His results leave no doubts as to the success of his methods.

Here, then, are some aspects of a remarkable man and teacher. If anything is needed to prove that his interest in music has in no way diminished with the passing of the years it is his stated intention to embark upon new musical activities to take the place of his regular teaching. But for his pupils at College this is the sad end of a memorable association, for if, as I believe, the character of a place of learning depends on the individual personalities to be found in it, then the R.C.M. can never be the same without Arthur Alexander.

MICHAEL TALBOT

. . . and to Frank Howes

THE present Editor of *The R.C.M. Magazine* started her literary career by falling off a horse. Mine began no less painfully, by practising the piano intemperately enough to necessitate an operation on my right wrist. Both of us, while deprived of our pianos, decided at different times to turn for solace to "musical history and appreciation", which Frank Howes began to teach in 1938, and in 1943 became solely responsible for in College. There was no looking back for either of us; what had first seemed like disaster proved to be not the end, but rather the beginning.

Every student who has ever attended Frank Howes's lectures or lessons will have his own particular cause for gratitude. In my own case the experience was not unlike that of a person seeing the sea for the first time after having previously known of the existence only of little rivers and lakes. It was not merely the sudden discovery of great masterpieces like the operas of Wagner and Bach's B minor Mass after an earlier diet of piano sonatas and exercises in harmony and counterpoint, but rather the much more significant realization that music was not an isolated phenomenon but yet another manifestation of the "great goings-on of Nature and of human affairs", to quote Samuel Alexander, a philosopher whom Frank Howes himself could never tire of quoting. Some of us, subsequently meditating on Frank Howes's viewpoint, have found ourselves unable to go all the way with his detailed interrelation of music and extra-musical meaning—as notably expounded in his book, *Man, Mind and Music*, which remains his most heart-felt credo. Yet the warm humanism of his thought, and his fundamental Platonic belief that music has the power to impose its own order and beauty on the mind of man, will have left none of his students unmoved. The world to-day would be a finer place if everyone shared the conviction with which he brings *Man, Mind and Music* to an end: "Our knowledge of good and evil, of order and disorder, of beauty and ugliness is only complete if we hold fast to the good, the orderly and beautiful of which we become aware by direct intuition in the experience of music."

It was my privilege, after five years of University Extension lecturing, to join the music staff of *The Times* as one of his assistant critics. Since he retired from the paper last October, we who worked with him have tried, and will continue trying, to keep his mellowness, his humanity, his never unkind wit and his profound respect for the English language as constant ideals. In his retirement we wish him happiness and tranquility to write the several urgently-needed books that the demands of students and daily journalism have kept unwritten for far too long. May this seeming end be for him, too, a new beginning.

JOAN CHISSELL

We often fail to appreciate a man's full worth until he leaves us; and it may well be those who knew little of his direct influence who suffer most by his departure (someone so richly nurtured in the soil of Oxford as Frank will forgive me beginning with a double paradox). The College will miss her distinguished professor in more than any conventional sense, for he was no conventional professor. He worked with great personal devotion for something which does not find a place in the curriculum—a fuller understanding of music with all its philosophical undertones and aesthetic overtones. He provided a small and far too little recognized centre to the College's whole myriad life; his loss is difficult to repair, and the most thoughtless student, interested only in scales in thirds regardless of their final purpose, will be unconsciously the poorer for the departure of his influence. A technical training college such as ours is not a university, but it can learn from those habits of thought that have lain for centuries at the heart of our intellectual life in England; and it was Frank's quality to provide something of this.



Arthur Alexander



Frank Howes

Retiring members of the Board of Professors



La Vie Parisienne, Act III

Jennifer Cox

Kenneth Woollam

Maureen Abbott

Ann Penellum

Richard Hazell

Music has never been an art in a vacuum for him. From whatever detailed subject one brought to his desk in the Donaldson—whether a point of interpretation arising out of a piece for one's instrument or some sudden fanciful interest that had caught one's mind, perhaps the music of August Bungert—from everything a humanist connection was made to lead. His tolerance was wide and generously given, but never implied a failure to care: tolerance is an easy virtue for the uncaring just as it is those with no standards to shock who pride themselves on being unshockable; and Frank's tolerance as a teacher was of the rare sort which springs from security of outlook and unshakeable allegiances of heart and mind. This could absorb and, when deserved, expose the shallownesses and tiresomenesses of his pupils. I seem to remember bringing him in successive weeks, at the wise old age of 21, essays attacking Vaughan Williams, the folk-song movement and the principle of anonymous criticism—to find that Frank's chief concern was not to counter these no doubt jejune attacks on his favourite subjects, but for the ideas to be logically conceived, honestly held, and decently expressed. I disagreed with many of his views when his pupil, and still do now that I am his colleague, but Frank has never made anyone feel presumptuous for doing so. I blush for my arrogance in those essays, and marvel at his patience. For disagreement was always, rather than a battlefield, a fertile area out of which new ideas and understanding of music's essence might grow. His generosity in recognizing some contribution one might have made and which might have so far eluded him was unfailing; and I am sure too readily given.

For Frank brought from Oxford a special quality of relationship between teacher and pupil. Whatever the official subject one was studying with him (I cannot now remember mine), he placed himself in the position of tutor—a senior brain and more experienced sensibility made ever available. He was interested not only in making one perform better, but in what one was and why one set out to perform in the first place. He wanted not to print his own ideas on his pupils (though I feel he regretted our frequent lack of interest in his treasured subjects) but to foment our own ideas; then he would use his experience as a highly skilled journalist to tend their expression. He stood for the permeation of ideas through all classes of musician. He has been a man of roots in a rootless age; and I am grateful to have grown up in his shade.

JOHN WARRACK

Students!

Are you leaving at the end of this term ?

If so, remember to join the R.C.M. Union as a past-student member before you go. Your student membership does not carry on automatically. If you want to keep in touch with College, have the Magazine posted direct to you, be asked back to parties, concerts and lectures, call in to Room 45 any Tuesday or Friday afternoon this term and join the R.C.M. Union.

The Oistrakhs at College

On February 25 David and Igor Oistrakh rehearsed with Sir Malcolm Sargent and the L.P.O. in College. Francis Wells, a fourth-year violinist, who played for two years in First Orchestra, discusses the value of this for students.

The rehearsal by David and Igor Oistrakh was a memorable occasion for all the violinists and the many other students in College who managed to attend it. I do not know whether such a rehearsal had been suggested before, or whether it had never been considered practical, but it is obvious that as students we should be given frequent opportunities to see such fine artists working as well as performing. It would be a great pity if while we were at an age when we should be most receptive, and when we were both constructively and destructively critical, we should be denied the chance to see from the inside what are the ingredients of a first-class performance.

The student orchestral player should notice that the rehearsal started punctually, and there was no talking or playing at the wrong time. I am surprised that the College orchestras can tolerate such a noise that they sometimes cannot hear their conductors speak. They should also learn from this rehearsal the value of a real *pianissimo*. When will they take a pride in producing a quiet, beautiful tone above which the soloist can relax and play a *piano* passage quite comfortably? Our orchestras could also learn to accompany musically, imitating and matching the soloist's phrasing and so producing a homogeneous whole, and not an unmusical conflict.

At this rehearsal I realized just how vital it is to have a flexible interpretation, and how dangerous it is to play any phrase exactly the same way each time. Apart from denying any sense of spontaneity in performance, it can also be very precarious from the point of view of ensemble. A soloist should be prepared to yield a little, within the bounds of his interpretation, in order to achieve a united performance. How seldom is it realized, unhappily, that the soloist is to blame for the concerto that did not "quite come off". But in fairness to the soloists, the orchestras are almost invariably guilty of playing too loud, so that they cannot hear the soloist. In this rehearsal we were able to hear very clearly how the soloist lead the orchestra along the paths he wished to follow, without having to stop and explain every little rubato. Incidentally, how many soloists in College learn their orchestral scores thoroughly before rehearsals?

Violinists in College can take heart that the soloists did make a few slips. Infallibility is not a necessary criterion of a good violinist. The personal element was of obvious importance to both artists. In spite of their relationship their styles do not sound similar, although one could hardly expect a better ensemble than when they play together. I do not think that any professors in College would ask their pupils to imitate either of them in all the details of their technique, but both father and son had an individual approach to their particular solos which, especially in the case of Igor Oistrakh produced music, a beautiful performance, not just displayed technique. Even in a rehearsal musical communication was of prime importance, and its effect could be felt in the orchestra's playing, especially in the Beethoven concerto.

I hope it will not be long before this venture is repeated. Comparisons of such rehearsals can never be harmful, and must be of interest to all students, not only to violinists. As students, too often easily influenced by new ideas, and unfortunately told too frequently that "there is only one way to play this phrase", we should like to be given opportunities to judge live interpretations for ourselves, while the details of performance are being worked out. From a violinist's point of view in particular, the value of this rehearsal was inestimable.

FRANCIS WELLS

Singing in The St. Matthew Passion

Peter Naylor is a third-year composition student who read English at Cambridge before coming to College.

The performance of Bach's Passion according to St. Matthew, given in the Concert Hall on Thursday, March 23, was a great event, however one chooses to look at it. It is difficult to sum up the experience of singing for the first time in the Passion, perhaps because it was an experience at many levels. On one level was the excitement of taking part in a venture which was obviously a major landmark in the history of the College—a venture which was almost entirely self-supporting, and which made the fullest use of

the wide range of student resources available. Singers, nineteen soloists instead of the usual six, instrumentalists, including the recently admitted harpsichord and recorders, the Choral Class newly restored in status, and the ripieno choir of Junior Exhibitioners all combined in one great musical enterprise. It was inspiring to see all departments of the College coming together for a single purpose. As a member of the chorus one felt satisfaction in being a small part of the whole, and pleasure at the many different contributions made by one's fellow students—whether by the expressive or agile playing of obbligato instruments, or by the unique, personal colour of each individual voice in the various arias and recitatives.

At another level, one was continually staggered at the beauty and sheer breadth of the music. From the majestically surging opening chorus to the final farewell and burial music, one was held enthralled, marvelling at the vitality and variety of the moods expressed: the cheerful buoyancy of the disciples asking "Where wilt Thou that we prepare the passover?", the radiant joy of Christ at the Last Supper looking forward beyond His death, the sighing grief of the aria and chorale which meditate on the agony of Jesus in the garden of Gethsemane, or the apocalyptic fury of the Thunder and Lightning chorus. A moment which remains vivid in the memory is the breathless pause, in the middle of this chorus, before the full organ bursts in for the first time for "Then open, O fathomless pit, all thy terrors" on a chord of F sharp major (a chord which with the tuning of Bach's day would have sounded realistically harsh and dissonant).

At a deeper level, one was caught up in the unfolding drama of the Passion story itself. The music constantly pointed beyond itself to the great and moving events which it described, and on which it meditated. The arias of personal devotion, and of penitence became the expression of one's own feelings, sung on one's behalf, while the chorales, with words admirably fitted to the dramatic context in which they appear, gave everyone—including the audience—the opportunity for a full response. Particularly striking was the anxious questioning of the disciples: "Lord, is it I?" immediately preceding the chorale "Tis I, whose sin now binds Thee"; whereas, perhaps, the greatest opportunity for response given to the chorus in the whole work came with "Truly, this was the Son of God"—an unforgettable peak which brought a lump to the throat, and which, as one of the audience remarked afterwards, reaches a point where it almost breaks the bounds of music itself.

All this was part of a profound personal and musical experience, and one is immensely grateful to those who made it possible: our Director and Registrar, and most of all, Mr. John Russell, to whom we owe the establishment of the Choral Class as the social and musical focal point of College life each week. By now there should be no doubt of the affection and esteem in which he is held.

PETER NAYLOR

Dates to Note

- May 12, 26, June 2 Dr. Thornton Lofthouse on J. S. Bach.
- May 30 Student Conductors' Concert.
- June 8 Verdi Requiem.
- 9 Union "At Home" party.
- 12 Lecture and poetry reading by Cecil Day Lewis.
- 13 Kenneth Leighton Symphony for Strings, Britten Frank Bridge Variations, Milhaud Concerto for Timpani.
- 13 Student Composers' Chamber Concert.
- 20 Stokowski conducts First Orchestra.
- 27 Student Polyphonic Group.
- May 29, June 5 and 19 Anthony Hopkins's lectures.
- June 27 and 29, July 1 The Opera School: The Dinner Engagement
Garden Scene from Faust.

Additions to R.C.M. Library

- Leopold Skinner: Twelve-Note Composition
- Britten: Albert Herring (vocal score)
- Monteverdi: Vespers (vocal score)
- Schönberg: Erwartung (vocal score)
- Seiber: Quartet No. 3 (parts and score)
- Stravinsky: Sonata for two pianos
- Tippett: Quartet No. 2 (parts and score)

R.C.M. Union Report

This has not been an eventful term, which is normal for the Spring.

The Summer Term "At Home" will be on Friday, June 9. Notices of this will be circulated in good time and it will be very helpful if members will apply early for their tickets.

Judging by the number of students who have not collected their Magazines this term it seems that there are many who do not know that they are entitled to the Magazine or, indeed, are aware if they are members or not of the Students' Association. This is especially so in the case of students whose fees and subscriptions are paid by local authorities. If students would collect their Magazines promptly it would help everyone. So please, those of you students who read this, persuade your friends to find out from the Finance Office whether they belong to the Association without realizing it!

PHYLLIS CAREY FOSTER, *Honorary Secretary*

R.C.M. Christian Union Report

In the last week of the Spring Term the Annual General Meeting of the R.C.M. Christian Union was held, at which the following committee was elected for the year 1961/62: President, Wallace Woodley; Vice-President, Margaret Johnson; Secretary/Treasurer, Jeanne du Feu; Missionary Secretary, Wendy Thompson; Overseas Students' Secretary, Helen Langley; Prayer Secretary, Yvonne Baker.

The last two terms have been busy ones in the life of the Union. Visiting speakers at the Wednesday meetings dealt with series on "The Claims of Christ" and "The Doctrine of the Holy Spirit". Friday Bible Studies were on the First Epistle of Peter and a selection of readings under the title "Basic Christianity". Missionary speakers from fields in Formosa, India, and Nigeria and Scripture Union workers in Great Britain and Ghana have visited our union.

A Freshers' Welcome Tea-Party was held at the beginning of the academic year; about seventy first-year students were present. Several members attended a pre-terminal weekend conference with the King's College Christian Union at Tonbridge last September, and we were represented at the L.I.F.C.U. House party at Herne Bay in February. The highlight of the last term's activities was a coach trip to Cambridge for overseas students; thirty-four students turned out on a glorious, sunny Saturday morning. Members of the Cambridge Christian Union acted as hosts, taking us on a guided tour of the University Colleges and entertaining us to tea. Several C.U. Library books have recently been placed in the Students' Common Room and all college students are welcome to use them.

Weekly meetings during the Summer Term will be held as follows: Monday, 4 p.m. (Prayer Meeting), Wednesday, 1.30 p.m. (a series of addresses on "Attributes of God, the Father"), and Friday, 1.15 p.m. (Bible Studies on the Epistle to the Colossians). We warmly invite all who may be interested to share in our C.U. activities.

WALLACE WOODLEY, *President*

Visitors to College

Visitors to College last term included Mr. Francis Tøye; Mr. Rostislav Vladimirovich Babichuk (U.S.S.R. Minister of Culture for the Ukraine); Mr. Oleg Vladimirovich Tkachev (Russian Academy of Sciences); Dr. Ruth Railton; Dr. Hans Joachim Koellbrutter (Brazil); Mr. and Mrs. George Loughlin (Melbourne University); Mrs. Trefor Jones; Mr. Michael Macnamara (Municipal School of Music, Dublin); Mr. David and Mr. Igor Oistrakh; Mr. Benjamin Britten; Sir John Barbirolli; Dr. Friedrich Rau (Berlin); Dr. Frederick Polnauer (U.S.A.). The Cornell University Glee Club gave a short concert after the Director's Address on January 2.

The College Council

The President, Her Majesty Queen Elizabeth The Queen Mother, has graciously approved the nomination of The Rt. Hon. Edward Heath, P.C., M.B.E., M.P., Lord Privy Seal and Peter Morrison, Esq., to the Council of the College.

Book Review

Igor Stravinsky. Memories and Commentaries. By Igor Stravinsky and Robert Craft. Faber & Faber, 25s.

Stravinsky. By Roman Vlad. O.U.P., 30s.

One of the many casualties before the advance in communications is the art of letterwriting. I can hardly see Lord Chesterfield or Mme de Sevigné expressing themselves on long-distance telephone to their patient children; and though Leopold Mozart's style may at times suggest the peremptory paternal telegram, let us be grateful for the possession of Mozart's own wonderful letters. So long as letters are not written with ultimate publication in mind—too many that get into print obviously are—they are the most entertaining, revealing and comfortable way of sharing a great man's mind and times. The best alternative is the Boswell; and though the few Stravinsky letters one knows make one regret the absence of others, there is much to be thankful for in Robert Craft's boswelling of the old master. Two books of conversations have now appeared; a third is coming.

These conversations are, of course, designed for publication. It is a form that suits Stravinsky particularly well; *The Poetics of Music* was full of thought, but the exchanges printed here have a particular sparkle. Just as he so often relies on an outside stimulus to start his composing mind, so Stravinsky responds like flint to Craft's steel—a flame shoots out time and again, and our own minds take fire at his brilliance and clarity. To change the metaphor: his is a whetstone mind, and one sharpens one's own upon it.

This volume is, however, more reminiscent than its predecessor. There are enthralling glimpses of Stravinsky's childhood; of Diaghilev; of several Russian composers and a number of other figures in Stravinsky's life (don't miss the one of Berners); letters written during the composition of three operas (some good exchanges with Auden—"few people have taught me so much"); and answers of stabbing vitality to a variety of musical questions. The rapier is one that can flash brilliantly to the defence with a wonderful image: Webern "is like a perpetual Pentecost for all who believe in music". It can also pierce and leave a permanent wound: "Berg's music . . . is like an old woman about whom one says, 'how beautiful she must have been when she was young' ". I am tempted to go on and on quoting, but you must do yourself the pleasure of reading the whole book. A perfect musician's bedside book, so long as you read it in the morning: it is too charged with stimulus to produce a good night's sleep.

Vlad's book, I fear, is a disappointment. Based all too obviously on a series of wireless scripts, it surveys without penetrating. Too often one turns up a particular work to find hardly more than dates and such useful background details plus a very swift account of the music's outer face. The huge task of a full critical exploration into Stravinsky's dazzling art is badly needed, and this should have been a step towards it.

JOHN WARRACK

Publications Received

BOOKS

James Denny: *The Oxford School Harmony Course, Book II.* O.U.P., 16s.

Roger Fiske and J. P. B. Dobbs: *The Oxford School Music Books, Junior Book IV.* O.U.P., 12s. 6d.

Geoffrey Tankard: *Foundations of Pianoforte Technique.* Elkin, 6s.

Rudolf Reti: *The Thematic Process in Music.* Faber & Faber, 30s.

Bruno Walter: *Of Music and Music-Making.* Faber & Faber, 30s.

MUSIC

John Addison: *Wellington Suite.* Two horns, piano, strings, timpani, percussion. O.U.P., score 18s.

Anthony Baines: *9 Easy Pieces for Wind Groups.* O.U.P., score 6s. 6d.

Benjamin Britten: *Folksong Arrangements, Volume V.* Boosey & Hawkes, 6s. 6d.

Paul R. Harvey: *Observations.* Short piano pieces. Joseph Williams, 3s.

Philip Wilkinson: *Rural Scenes.* Piano duet. Augener, 3s. 6d.

Vaughan Williams: *Songs of Travel (complete edition).* Boosey & Hawkes, 10s. 6d.

Births

Almansi: to Guido and Marie* (née Powell) a daughter, Stefania, on January 30, 1961.
Agnew: to William* and Gillian* (née Latham) a daughter, Katharine, on February 7, 1961.
Farrall: to Gordon* and Elizabeth* (née Barber) a second son, Michael Andrew, on February 28, 1961.

Marriage

Thomas-Holden: On August 6, 1960, Lennith M. Thomas to Christine Vivian Holden.*

* *Royal Collegian*

Deaths

Clarkson: Stanley, on January 22, 1961, aged 55.
Reid: Hon. Lady Reid (née Susan Baring) on February 8, 1961, aged 90, a foundation member of the R.C.M. Union.
Browne: Philip Austin, on March 4, 1961, aged 63.
Stansfield Prior: Hester (née Sloman) on March 5, aged 88.
Freer: Dawson, on March 7, 1961.
Honey: Goldie (née Baker) on March 20, 1961, aged 73.

Obituaries

SIR ARTHUR PENN, G.C.V.O., M.C.

Arthur Penn, who became a member of the R.C.M. Council not very long ago, was a Grenadier, a bill-broker, and Secretary and afterwards Treasurer to Queen Elizabeth the Queen Mother. He had very many qualities of character, a great experience of life, and a never-ending love of all that makes "the good life": he created a unique garden; his correspondence was enormous, always helpful and pointed: I remember some very important photographs having been despatched to the wrong recipient, a whole office was tearing its hair, when Arthur's note "An ill-conceived whim" brought laughter and a calm equilibrium; his drawings, including self-caricatures, were meticulously witty; he was happy in country surroundings, shooting with his charming retriever, Solo by name (it must be added that ensemble was never Solo's strong point). Arthur loved music; he would have subscribed to Sir Hugh Allen's advice, that it should be taken as a family game: I remember him, as an undergraduate, singing "In Summertime on Bredon" to the accompaniment of us delighted young females; and he was a useful bass in serious madrigals and frivolous rounds, in very august company.

Above all, he loved people, so he was able always to make things seem better, however good they were, or however bad. "Laughter and the love of friends" are words which come naturally with thoughts of Arthur Penn, and his friends were as many as the gales of satisfying, glorious laughter.

DELIA PEEL

STANLEY CLARKSON

Stanley Clarkson came to this country from Australia in 1947, bringing with him an outstanding reputation as an oratorio and operatic singer. Within a short time he joined the Sadler's Wells Opera Company as a principal bass and he soon impressed both his fellow-artists and the public with the beauty of his voice and his sincerity in a wide variety of roles.

One remembers his really outstanding singing and dignified stage presence as King Philip in *Don Carlos*, and by contrast, his delightful display of dry humour as one of the old curmudgeons in Wolf-Ferrari's amusing comic-opera *The School for Fathers*. His impersonation of the wise and gentle tutor Alidoro, in Rossini's *La Cenerentola* was an achievement which brought him praise from critics in this country and on the continent, while, in the last role he sang, that of Don Basilio in *The Barber of Seville*

he achieved the peak of his success as a buffo-singer. He presented a veritable masterpiece of comedy and his performance was considered to be one of the very best interpretations of the role to have been heard and seen at Sadler's Wells.

Many young singers now before the public have had the benefit of his advice and training, though he joined the R.C.M. staff only in 1959, and he will be greatly missed by many of his pupils, to whom he was always a kindly father-confessor and guide.

All of us at Sadler's Wells were greatly shocked and deeply grieved by his untimely death. He leaves behind him the memory of a distinguished artist whose time and energies were devoted to the activities and unceasing work of his profession, during the course of which he still found time to give many a helping hand to others.

TOM HAMMOND

DAWSON FREER

It was a great shock to his many friends to hear of Dawson Freer's death following a car accident close by his home at Golders Green on March 7, 1961.

After studying with Signor Rizzoli, Arthur Fagg and Sir Henry Wood, and being well known as a concert and oratorio singer, he had a long and distinguished career as a teacher of singing, during which time he was on the staff of the R.C.M. from 1926 to 1946.

He loved teaching and to have a singing lesson from him was always an exciting experience. That was when his kindness and straightforwardness instilled confidence, making you feel the all-important person. No time was wasted in discussing other people, except in praise, and in his quiet, gentle, yet determined way he set about the task of resolving your technical difficulties and re-shaping your performance. He was your Master and friend.

His contributions to the singing world will be forever with us. He wrote much for the young singer and it was all based on experience. Besides his many articles in the leading musical magazines, such books as *The Teaching and Interpretation of Song*, *The Broad Principles of Vocal Technique*, *The Student of Singing and the Gramophone*, *Concise Technical Studies for Singers*, and others are from his pen. His English versions of Schumann's cycle *Frauenliebe und Leben* and selected songs of Hugo Wolf, are well known.

He was a founder member of the Association of English Singers and Teachers, and during the meetings of this association his papers on such subjects as *The Enigma of Song*, *Science and Singing*, *Translations*, *Singing in Vernacular*, and his comments during various discussions were most enlightening. After a meeting of the Association a few days before his tragic death, I gave him a lift home in my car, on arrival he said "how kind of you to do this", my reply was "I would have to live a long time to repay your kindnesses to me." Those were my last words to Dawson Freer; and many of his friends I am sure would say the same. Our deepest sympathy is extended to his wife Mrs. Freer.

DENIS DOWLING

MRS. STANSFELD PRIOR

The sudden death of Mrs. Stansfeld Prior, barely 10 days after moving into a new home, brought to an end a very long association with the R.C.M. At 16, Hestor Sloman became a foundation Scholar in 1889 till 1892 and after another year as student, gained her A.R.C.M. for piano in 1893.

For over 50 years Mrs. Stansfeld Prior was a member of the R.C.M. Union. She was a close friend of Miss Marion Scott and had served on both the Union and Magazine Committees, proving herself to be a useful member with always some helpful contribution to make, particularly in the last few years as her long memory was fresh and exact. Many years ago she had worked as Secretary of the Magazine.

Music was her whole life and she knew a great many musicians for she was a foundation member of the Society of Women Musicians and then became its President for two years, 1936-1938. In addition, one of her chief interests was being on the Council of the Royal Philharmonic Society.

Although she lived in the country, she managed to keep in touch with much that went on in London musical circles. Her last letter to us, written a few days before she died, hoped that living nearer London would allow her to come to more R.C.M. concerts. She was a woman of enthusiasm and keen interest in the arts, endearing herself to her neighbours by bringing music into their lives, and such was her energy that she only gave up teaching the piano when she was over 80.

PHYLLIS CAREY FOSTER

College Concerts

Choral and Orchestral Concert

JANUARY 26, 1961

Coronation Te Deum	.	.	.	.	.	.	William Walton
Adagio from Symphony No. 10	.	.	.	.	.	.	Mahler
Piano Concerto No. 1	.	.	.	.	.	.	Liszt
						Béla Simándi, A.R.C.M. (Hungary)	
Overture: "The Barber of Seville"	.	.	.	.	.	.	Rossini
						Conductor: Richard Austin	
						Leader: Philip Lee	

St. Matthew Passion

MARCH 23, 1961

Christus	.	.	.	.	.	.	Geoffrey Shaw
Evangelist	.	.	.	.	.	.	Kenneth Woollam
Judas	.	.	.	.	.	.	William McRary (United States)
Peter	.	.	.	.	.	.	Malcolm Rivers
High Priest	.	.	.	.	.	.	Jeremy Morris
Maids	.	.	.	.	.	.	Jennifer Marks
							Margaret Lamb
							Richard Hazell
							Malcolm Rivers
							Graham Nicholls (Australia)
							Jennifer Marks
Pilate	.	.	.	.	.	.
Pilate's wife	.	.	.	.	.	.
Sopranos:	M. Polkinghorne, J. Murray, J. Abell, P. Bartlett						
Contraltos:	M. Cable, H. Wills, H. Barker, M. Lamb, E. Parrott, V. Smith						
Tenors:	Mr. G. English, P. Matthews						
Basses:	G. Nicholls, W. McRary, M. Rivers, J. Morris						
	Ripieno Chorus sung by Junior Exhibitioners						
	Director: Miss Humby						
Harpichord:	R. Boyd, C. Grover, I. Thompson						
Organ:	H. Stewart (New Zealand)						
Cello:	C. Tunnell, N. Anderson						
	Conductor: John Russell						

First Orchestra

FEBRUARY 23

Overture: "Tannhauser"	.	.	.	.	.	.	Wagner
						Conductor: David Taylor (Exhibitioner)	
Petite Suite	.	.	.	.	.	.	Debussy (orch. Busser)
						Conductor: Allan Morgan, A.R.C.M.	
Piano Concerto in G	.	.	.	.	.	.	Ravel
	Geoffrey Chew, A.R.C.M. (Associated Board Scholar—South Africa)						
	Conductor: Richard Austin						
Enigma Variations	.	.	.	.	.	.	Elgar
						Conductor: Richard Austin	
						Leader: David Whiston	

Second Orchestra

JANUARY 31

Overture: "Russian Easter Festival"	.	.	.	.	.	.	Rimsky-Korsakoff
Piano Concerto No. 5	.	.	.	.	.	.	Beethoven
	Valery Lloyd Watts, A.R.C.M. (Scholar—Canada)						
Symphony No. 3	.	.	.	.	.	.	Brahms
						Conductor: Harvey Phillips	
						Leader: Robin Benefield (Scholar)	

MARCH 7

Overture: "La Forza del Destino"	.	.	.	.	.	.	Verdi
						Conductor: Christopher Fry, A.R.C.M.	
Piano Concerto No. 2	.	.	.	.	.	.	Saint-Saëns
	Elizabeth Maynier, A.R.C.M. (Scholar—Jamaica)						
	Conductor: Harvey Phillips						
Prelude on the Welsh Hymn "Rhosymedre"	.	.	.	.	.	.	Vaughan Williams (arr. Arnold Foster)
						Conductor: Harvey Phillips	
Symphony No. 4	.	.	.	.	.	.	Tschalkowsky
						Conductor: Harvey Phillips	
						Leader: Anne Wills (Scholar)	

Special Orchestral Concert

FEBRUARY 14

Passacaglia for Strings	.	.	.	.	.	.	Frank Martin
Martem aller Arten	.	.	.	.	.	.	Mozart
						Anne Rees, A.R.C.M.	
Cello Concerto	.	.	.	.	.	.	Boccherini
						Nicola Anderson, A.R.C.M. (Scholar)	
Verklärte Nacht	.	.	.	.	.	.	Schönberg
						Conductor: Harvey Phillips	
						Leader: Margaret Roose, A.R.C.M. (Scholar)	

Special Concert

FEBRUARY 9

Sonat Pian e Forte, for Brass	Conductor: Ernest Hall	Gabrieli
Bachianas Brasileiras No. 5	Soprano: Margaret Johnson, A.R.C.M. (Exhibitioner)	Villa-Lobos
	Conductor: Harvey Phillips	
Sonata for two pianos and percussion	Pianos: Oliver Davies, A.R.C.M. Peter Norris (Canada)	Bartok
	Percussion: Cynthia Mason, A.R.C.M. Mary Bate, A.R.C.M. Martin Dalby (Scholar)	
Old Wine in New Bottles	Conductor: Ernest Hall	Gordon Jacob
Façade	Reciter: Keith Falkner Conductor: Harvey Phillips	William Walton

Choral and Chamber Concert

MARCH 22

Missa Brevis		Buxtehude
Concerto for Harpsichord and Strings in D minor		Bach
	Harpsichord: Betty Stewart, A.R.C.M. (Associated Board Scholar)	
	Violins: Martin Jones (Scholar)	
	Marion Forsyth (Scholar)	
	Viola: William Muir	
	Cello: Jennifer Day, A.R.C.M. (Scholar)	
	Bass: Kenneth Goode, A.R.C.M.	
Three Motets for mixed voices		Brahms
Yugoslav Folksongs for mixed voices		Seiber
	Conductor: John Stainer	

Chamber Concerts

JANUARY 11

Variations on "Là ci darem la mano"		Beethoven
	Oboes: Michael Jeans	
	Elizabeth Duddridge (Scholar)	
	Cor anglais: John White, A.R.C.M. (Scholar)	
"Abegg" Variations for Piano	Illinoi Lynn (Hong Kong)	Schumann
Five Songs from the Goethe Lieder	Annon Lee Silver (Exhibitioner - Canada)	Wolf
	Accompanist: Ronald Lumsden, A.R.C.M. (Scholar)	
Rhapsody in F sharp minor		Dohnanyi
Sonatine	Anne Hicks (Associated Board Scholar)	Bartok

JANUARY 18

Rondo in D major, K.485	} Penelope Burrige, A.R.C.M. (Scholar - Canada)	Mozart
Adagio in B minor, K.540		
Gigue in G major, K.574		
Sonata No. 2 for Violin and Piano	David Whiston	Busoni
	Arthur Tomson, A.R.C.M. (Exhibitioner)	
Der Lindenbaum	} Jeremy Morris, A.R.C.M.	Schubert
Die Post		
Der Leiermann		
	Accompanist: Christopher Welling, A.R.C.M.	
Two Concertstücke for Clarinet, Bass Horn and Piano		Mendelssohn
	Clarinet: Andrew McCullough	
	Basset Horn: Julia Rayson, A.R.C.M.	
	Piano: Oliver Davies, A.R.C.M.	

JANUARY 25

Five Bagatelles for Piano	Elizabeth Maynier, A.R.C.M. (Scholar - Jamaica)	Howard Ferguson
Sonata for Violin and Piano in G major	Warwick Hill (Scholar)	Brahms
	Anne Hicks (Associated Board Scholar)	
Jeux d'eau		Ravel
Toccata (Pour le Piano)		Debussy
	Paul Horner, A.R.C.M.	
Five Songs for Soprano and Harp	Peta Bartlett, A.R.C.M. (Associated Board Scholar)	Phillip Cannon
	John Marson	
Sonata for 2 Clarinets	Graham Evans (Scholar) Martin Davies	Poulenc

The R.C.M. Magazine

FEBRUARY 1

Sonata for Cello and Piano in A	Nicola Anderson, A.R.C.M. (Scholar)	Beethoven
	Robert Jones, A.R.C.M.	
Trio for Clarinet, Violin and Piano	Clarinet: Julia Rayson, A.R.C.M. (Associated Board Scholar)	Khachaturian
	Violin: Penelope Hayes, A.R.C.M.	
	Piano: Denise Narcisse-Mair, A.R.C.M. (Associated Board Scholar—Jamaica)	
Trigane, for Violin and Piano	Margaret Roose, A.R.C.M. (Scholar)	Ravel
	Accompanist: Patricia Tolman (Scholar)	
Lusinghe più care } Ah, mio cor }	Jacqueline Murray	Handel
	Accompanist: Jonquil Glenton (Scholar)	
Preludes I, II and VIII		Frank Martin
Excursions III and IV	Ruth Stubbs, A.R.C.M. (Australia)	Samuel Barber

FEBRUARY 8

Flute Trio in G major	Flute: Averil Williams, A.R.C.M. (Exhibitioner)	Bach
	Violin: Marilyn Taylor (Scholar)	
	Cello: Nicola Anderson, A.R.C.M. (Scholar)	
	Continuo: Nuala Herbert, A.R.C.M. (Scholar)	
Sonata for Violin and Piano in A major	Penelope Hayes, A.R.C.M. (Scholar)	Brahms
	Valery Lloyd Watts, A.R.C.M. (Scholar—Canada)	
Three Preludes for Piano	Diana Beeken, A.R.C.M. (Associated Board Scholar)	Rachmaninoff
Sonata for Clarinet and Piano	Jill Putnam, A.R.C.M. (Exhibitioner)	Théodore Gouvy
	Oliver Davies, A.R.C.M.	
Chelsea Reach } Ragamuffin }	Andrew Pledge	John Ireland

FEBRUARY 15

Prelude and Fugue for Organ in B minor	Christopher Welling, A.R.C.M.	Bach
Two Romances for Violin and Piano	Jean Batty (Scholar)	Beethoven
	Accompanist: Patricia Tolman (Scholar)	
Love is a bable		Parry
O men from the fields		Herbert Hughes
Kishmul's galley		arr. Kennedy-Fraser
	Margaret Lamb (Scholar)	
	Accompanist: Marjorie Blackburn	
Au bord d'une source		
Transcription of Schumann's "Widmung"		Liszt
Transcendental Study in F minor	Jonquil Glenton (Scholar)	

FEBRUARY 22

Hymn Tune Prelude on Orlando Gibbons' Song 13		Vaughan Williams
Five Bagatelles		Howard Ferguson
Concert Study No. 2	Marion Cleave (Associated Board Scholar—New Zealand)	Lennox Berkeley
On Wenlock Edge	Kenneth Woollam	Vaughan Williams
	Violins: Warwick Hill (Scholar)	
	Joan Dunford (Scholar)	
	Viola: Martin Dalby (Scholar)	
	Cello: Elizabeth Bryan, A.R.C.M. (Scholar)	
	Piano: Phoebe Scrivenor, A.R.C.M. (Exhibitioner)	
Ballade No. 2	Jean Phillips	Liszt
String Quartet No. 2	Margaret Roose, A.R.C.M. (Scholar)	Bartok
	Marilyn Taylor (Scholar)	
	Viola: Ian White, A.R.C.M.	
	Cello: Charles Tunnell (Associated Board Scholar)	

MARCH 1

String Quartet in A minor	Violins: Warwick Hill (Scholar)	Brahms
	Joan Dunford, A.R.C.M. (Scholar)	
	Viola: Martin Dalby (Scholar)	
	Cello: Elizabeth Bryan, A.R.C.M.	
Sonata for Flute and Piano	Averil Williams, A.R.C.M. (Exhibitioner)	Hindemith
	Nuala Herbert, A.R.C.M. (Scholar)	
Dover Beach	William McRary (United States)	Samuel Barber
	Violins: Penelope Hayes, A.R.C.M.	
	Marion Forsyth (Scholar)	
	Viola: William Muir	
	Cello: Jennifer Day, A.R.C.M. (Scholar)	
Six Rumanian Dances for Piano	Neda Jankovic, A.R.C.M.	Bartok

MARCH 8

- String Quartet in G major, K.387 Mozart
Violins: Jean Batty (Scholar)
 Michael Lovejoy (Scholar)
Viola: Gerald Manning
Cello: Gillian Langford-Williams
- Trois Poèmes de Stéphane Mallarmé Ravel
Violins: Jennifer Marks, A.R.C.M.
 Penelope Hayes, A.R.C.M.
 Francis Wells, A.R.C.M. (Exhibitioner)
Viola: John Adams, A.R.C.M.
Cello: Elizabeth McCall
Flutes: Elmer Cole, A.R.C.M.
 Michael Porter
Clarinets: Graham Evans (Scholar)
 Neil Murray
Piano: Geoffrey Chew, A.R.C.M. (Associated Board Scholar—South Africa)
Conductor: Justin Connolly
- Concerto for two solo pianos Stravinsky
 Arthur Tomson, A.R.C.M. (Exhibitioner)
 Valery Lloyd Watts, A.R.C.M. (Scholar—Canada)

MARCH 15

- String Quartet in C major, K.465 Mozart
Violins: Wilfred Gibson (Scholar)
 Yat-Pang Hong (Associated Board Scholar—Hong Kong)
Viola: Terence Hilton
Cello: Martin Elmitt (Scholar)
- Quatuor de Flûtes Florent Schmitt
 Elmer Cole, A.R.C.M.
 Averil Williams, A.R.C.M. (Exhibitioner)
 Graham Mayger (Scholar)
 Janet Avery (Scholar)
- Concerto for nine instruments, Op. 24 Webern
Flute: Michael Porter
Oboe: John White, A.R.C.M. (Scholar)
Clarinet: Julia Rayson, A.R.C.M. (Associated Board Scholar)
Horn: Bryan Sampson
Trumpet: Edgar Riches
Trombone: Jeremy French
Violin: Francis Wells, A.R.C.M. (Exhibitioner)
Viola: Martin Dalby (Scholar)
Piano: Arthur Tomson, A.R.C.M. (Exhibitioner)
Conductor: Justin Connolly
- Nonet for Wind Instruments and Piano Accordion Roberto Gerhard
Flute: Michael Porter
Oboe: John White, A.R.C.M. (Scholar)
Clarinet: Julia Rayson, A.R.C.M. (Associated Board Scholar)
Bassoon: Robert Bourton, A.R.C.M. (Scholar)
Horn: Bryan Sampson
Trumpet: Edgar Riches
Trombone: Jeremy French
Tuba: Martin Dalby (Scholar)
Accordion: Ivor Beynon
Conductor: Justin Connolly

A.R.C.M. Diploma, April, 1961

PIANOFORTE (Performing)
 Blackburn, Marjorie
 Rowland, William David

PIANOFORTE (Teaching)
 Appleyard, Ruth Gillian
 Branch, Susan Mary
 *Brett, Winifred Anne Elizabeth
 Brown, Margaret Ann
 *Chubb, Sarah Tamsen
 *Connolly, Justin Riveagh
 *Cross, Ann Rosalinde
 du Feu, Jeanne Margot
 *Eason, Gillian Mary
 Edmunds, Rhyll Bride
 Glazebrook, Glenys Anne
 *Hughes, Edith Mabel
 Hunt, Anne Elisabeth
 Langley, Helen Marjorie
 Maurice, Caroline Molesworth
 *Mogford, Pamela Ann
 Packard, Philippa Wendy
 *Phillips, Jean Susan
 *Platman, Shirley
 Rees, Christopher Gerald Bartlett
 *Skerritt, Ann Margaret
 Tan, Soo Neo
 Tolman, Patricia Anne
 *Woodley, Wallace Edward
 Woodthorpe, Frances Winifred

ORGAN (Performing)
 Keen, Michael Spencer
 Macdonald, Peter

VIOLIN (Teaching)
 Detnon, Peter
 Forsyth, Jean
 Hong, Yat-Pang
 King, Joyce Ann
 Nash, Irene June
 Stanway, Isabel

VIOLONCELLO (Teaching)
 McCall, Elizabeth Peterneil

BASSOON (Performing)
 Jordan, Victor Herbert

TRUMPET (Performing)
 Hegarty, Kevin John
 Riches, Edgar David

SINGING (Performing)
 Murray, Neil
 Wills, Heather Gordon

SINGING (Teaching)
 Boyd, Robert Watt

THEORY OF MUSIC
 Henry, Edward Barrington
 Talbot, Michael Owen

SCHOOL MUSIC (Teaching)
 Hawkins, Brenda Ann

* Pass in Optional Written Work

THE OPERA SCHOOL

March 16 and 17

La Vie Parisienne

Offenbach, adapted by A. P. Herbert and A. Davies Adams

Steward	.	.	.	.	.	.	Malcolm Hoskinson
Geoffrey Mainwaring	.	.	.	.	.	.	Stafford Dean
Robert Mainwaring	Thurs.	.	.	.	.	.	Paul Matthews
Mademoiselle Antoinette de Tonac	Fri.	.	.	.	.	.	Kenneth Woollam
	Thurs.	.	.	.	.	.	Jacqueline Murray
	Fri.	.	.	.	.	.	Maureen Abbott
George Farquharson	Thurs.	.	.	.	.	.	Richard Hazell
Gertrude Farquharson	Thurs.	.	.	.	.	.	Graham Nicholls
	Fri.	.	.	.	.	.	Heather Wills
Julia Farquharson	Thurs.	.	.	.	.	.	Ann Penellum
	Fri.	.	.	.	.	.	Peta Bartlett
Gustave (Proprietor of the Café des Etrangers)	Thurs.	.	.	.	.	.	Jennifer Cox
Madame (his wife)	Fri.	.	.	.	.	.	Nicholas Curtis
Fifi	.	.	.	.	.	.	Zipora Kalenstein
Mimi	.	.	.	.	.	.	Sylvia Linden
Can-Can Dancers	.	.	.	.	.	.	Valerie Smith
							Jessie Cash
							Valerie Masterson
							Linda Waltzer
Angèle	(assistants at La Maison Vallée)	.	.	.	.	.	Lorna Haywood
Marcelle		.	.	.	.	.	Margaret Polkinghorne

Conductor: Richard Austin

Leader: Martin Jones

Producer: Joyce Wodeman

Musical Numbers: Margaret Rubel

Production Manager: Pauline Elliott

Stage Manager: Cynthia Mason

Electrician: Colin Winrow

Junior Department

ANGELA BULL MEMORIAL PRIZE COMPETITION

MARCH 25, 1961

Adjudicator: The Director

Sicilienne	.	.	.	.	.	Paradis
Second Polonaise	.	.	.	.	.	Wienlawski
Variations on an Original Theme in F	.	.	.	.	.	Beethoven
Perpetual Motion	.	.	.	.	.	Leslie Phillips
Sonata No. 1 in E minor	.	.	.	.	.	Handel
Loure in G	.	.	.	.	.	J. S. Bach
32 Variations in C minor	.	.	.	.	.	Beethoven
						Piano: John Lill

CONCERT

Junior Orchestra: Symphony in C, Last Movement	.	.	.	.	.	Pleyel
						Leader: Ann Brown
Piano Solo: First Movement, Concerto in F, K459	.	.	.	.	.	Mozart
						Solo Piano: Julian Dawson
Trumpet Quartet: Two Movements from Sonata in E flat	.	.	.	.	.	Tartini
						Second Piano: Michael Matthews
Jack Tebbitt, Paul Cameron, Timothy Tyrie, Peter Cameron	.	.	.	.	.	Accompanist: Anthony Hose
Senior String Orchestra: Concertino for Piano and Strings	.	.	.	.	.	Phillip Cannon
						Solo Piano: Leslie Phillips
						Leader: Donald Macdonald
						Conductor: Philip Cannon

New Students — Summer Term, 1961

Cross, Peter A. (London)
 Ellis, Sylvia E. (Whitefield, Lincs.)
 Howard-Lucy, Alison J. (Carshalton)
 Langley, Robin P. (London)
 McLellan, Michael J. (Auckland, N.Z.)
 Sutherland, Diana E. (Burgess Hill)

Re-entry

Dowdall, Sally E. (Brighton)

Term Dates, 1961-62

Summer: April 24 to July 15
 Christmas: September 25 to December 16
 Easter: January 8 to March 31

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1904

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THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and the official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

Editor: MISS DIANA McVEAGH

Hon. Secretary: MISS PAMELA KNOTT

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